IFAR reports

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May 1990

Formerly the Stolen Art Alert and Art Research News

Clarification of New York Art Law Expected · Antique Watches Stolen in England · Detroit Institute Recovery after Eight Years · Roosevelt's Revolver Taken from Oyster Bay

Les Trois Pommes (1953) *by Georges Braque was stolen last summer in Nice, France.*

IFARreports
incorporating *Stolen Art Alert*

Volume 11, Number 5
May 1990

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NY Art Law. Is Clarity Around the Corner?

Although New York is America's leading art market, its art recovery law has evolved slowly for years. In the absence of statutes expressly written about recovering stolen art, the law has been determined by cases with idiosyncracies that both illuminated and confused the situation. But clarity may be just around the corner since the state's highest court, the Court of Appeals, now has the opportunity to define the law, and a ruling is expected after Labor Day.

More News in Guggenheim v. Lubell

Just last year, a New York Supreme Court judge (at the state's lowest judicial level) rebuffed the Solomon R. Guggenheim Museum, saying that it could not sue to recover a Chagall gouache from Mrs. Jules Lubell because, since the work's disappearance in the mid-1960's, the museum had taken no action to report or recover it. But the Guggenheim is back, having taken its case to the Appellate Division whose five judges decided unanimously in late January that the museum's inaction should not prohibit it from bringing suit. The Appellate Division's opinion said that such cases should be determined neither by statutes of limitations nor by tests of due diligence but rather by a court deciding whether both parties had behaved reasonably at the time (see *IFARreports*, Feb./Mar. 1990, "The Guggenheim Gets Its Day in Court to Recover Chagall Gouache," by Franklin Feldman).

Mrs. Lubell than asked to have the Court of Appeals rule on the question, and on March 29, despite the unanimity of the intermediate court, it was decided that the highest court would do so.

Numerous Cases Pending

Litigation to recover stolen art is not rare. Right now in New York, the Republic of Turkey is waiting to hear if its suit against The Metropolitan Museum of Art, claiming ownership of the Lydian Hoard, over two hundred works of ancient silver, will be heard. The government of The Netherlands is suing New York developer and art collector Ian Woodner to get a Hans Baldung Grien drawing it contends was once part of the Franz Koenigs collection, stolen by the Nazis during the Second World War and out of sight ever since.

Earlier this year, Lebanon and Yugoslavia each asked a New York Court to freeze Sotheby's proposed sale of the Sevso Treasure, a magnificent group of late Roman silver and partially gilt platters, ewers, and other vessels, reportedly purchased by the Marquess of Northampton in Switzerland in the 1980s. The treasure is said to have an export license from Lebanon, but Yugoslavia's papers assert that the treasure was excavated in the early 1970s near Pula in Istria where the Sevso family was prominent, that its export was illegal, and that Yugoslavian title to the silver is superior to any other. Reports that the treasure was displayed in Marshall Tito's summer villa and that an agent of Tito's sold it abroad are uncomfirmed.

As we go to press, Lebanon won a preliminary injunction from the court, Yugoslavia has been permitted to press its claim, and the court agreed to hear the case in New York.

Meanwhile, in Chicago, the Seventh Circuit Court is reviewing Peg Goldberg's appeal in the Cyprus mosaics case, decided last summer in her home state of Indiana.

Daily Decision-making Affected

The New York Court of Appeals ruling in the Guggenheim case will affect not only lawsuits currently under consideration, but the behavior of people in the art market. Buyers contemplating acquiring works without known provenance and collectors deciding how to deal with claims from theft victims who find stolen art in their possession will want to know the law. Such situations crop up almost every day, and given today's prices, they increasingly require legal counsel.

At IFAR, a Connecticut man came in to inquire whether a seventeenth century English clock he'd bought at an antique shop in Valhalla, New York had been stolen; we informed him that a Manhattan dealer had reported a 1977 theft of one that appeared to be identical. The clock is now worth more than $200,000, and attorneys for the two parties are negotiating.

A private art dealer recently called IFAR's Art Theft Archive to see if the beautiful Chagall oil painting he was being offered was hot. He didn't know the sellers, and the price was too low, he believed. "I'm not that lucky," he told us. He wasn't. The painting had been stolen in Baltimore in 1970. Its current value is over $1 million, and lawyers were brought in to arrange the return.

When he was offered the painting too cheaply, a private dealer asked IFAR for an Art Theft Search and found that Le Petit Concert *by Marc Chagall was hot!*

News from the Criminal Court

Civil suits are much more common than criminal actions in cases of art theft. But an April 30 trial date was set for Madison Avenue art dealer Michael Weisbrod, accused of buying two Chinese porcelains and a coral "Queen of Heaven" carving knowing they were stolen. The works in question were part of an unusual series of thefts early in 1989. The thieves robbed museums in Detroit, Columbus, Albany, Syracuse, Boston and Baltimore of a variety of works of decorative arts including a silver Tiffany pitcher, an Arts and Crafts ceramic masterpiece (Adelaide Alsop Robineau's "Scarab Vase"), the Chinese porcelains and a group of English antique pocketwatches. They were caught after attempting to sell the watches.

The week before the trial, Mr. Weisbrod changed his plea to guilty. He faces a maximum penalty of five years' imprisonment and a fine of $250,000. The two thieves who pleaded guity last spring to the six thefts had been expected to testify for the prosecution. They will be sentenced on May 24. Elizabeth Glazer, the assistant U.S. attorney in the case, tells IFAR that a sentencing memorandum will put forward the evidence that would have come out in the courtroom. Sentencing for Mr. Weisbrod is scheduled for August.

Constance Lowenthal

In Memoriam

JAMES W. ALSDORF

1913-1990

Art collector, philanthropist and IFAR Board Member.

Four Paintings Back After Eight Years

Detroit, MI

As a result of testimony given by an art dealer, Anna Barnes, in a cocaine-trafficking trial in Wilmington, NC last June, four 17th century Dutch paintings stolen from the Detroit Institute of Arts are back on display at the museum.

The works were stolen in May 1982. Thieves bypassed the electronically locked door of a storage area favoring a crawl through a ventilator duct to make off with *Laughing Boy,* after Frans Hals, *St. Michael in Combat with the Rebel Angels* by Lucas Franchoys the Elder, *A Woman Weeping* by a follower of Rembrandt van Rijn and *River Scene at Dordrecht* by a follower of Aelbert Cuyp (Stolen Art Alert, May/Jun. '82, 425-27, 430). "Not the greatest treasures in the museum collection," said Samuel Sachs II, director of the museum, "but some of them were very popular," and he speculated that their particular attraction to the thieves may have been their size which neatly fitted the means of escape.

Laughing Boy *after Frans Hals, recovered as a result of testimony in a narcotics trial.*

In the press coverage of the recovery, there were repeated allusions to the use of art as collateral in drug deals. FBI Special Agent John Anthony, speaking in Detroit, is quoted as saying that the original motive for the theft was for the paintings to be used as collateral in a major cocaine shipment from Miami to Detroit, and were used as such in the deal with Ms. Barnes. However, when IFAR talked to FBI Sp. Agt. Paul Miller, press officer for the FBI in Miami, he termed the statement "an allegation, not confirmed." But whatever the drug deal, Anna Barnes received the paintings from unidentified drug dealers in Michigan, and in her trial testimony she said they were stored in a safe deposit box in Miami.

And so the paintings stolen from Detroit eight years previously were found. The recovery actually took place in January of this year, but the works were held for a time as evidence in the federal investigation. The FBI then turned the paintings over to the insurance underwriters who returned the works to the museum.

Two of the recovered works are objects of considerable interest to scholars. The original attributions of the Aelbert Cuyp, Frans Hals and Rembrandt van Rijn have been reassessed. The paintings are part of the museum's study collection and Mr. Sachs said, "Now that the missing works have been returned to the museum, scholarly research may resume to determine their exact authorship and dates."

There have been no arrests in connection with the theft, and Ms. Barnes is not believed to have been involved. The paintings have been through many hands and moved across state lines at least five times. The undercover operation investigating organized crime and drug trafficking continues, unrelated to the theft of the paintings, and charges are expected to be filed.

Margaret I. O'Brien

Quick Recovery for Millicent Rogers Museum

Taos, New Mexico

Disposing of the loot before the news of the theft gets out did not work for the perpetrators in Albuquerque. They couldn't fool Anne Goodman, the 70-year-old owner of the Covered Wagon Indian Store in Old Town. Her experience told her that the polychrome ceramic jar her manager Brian Davis bought from a woman on Wednesday, March 21 for $600 was too good and rare to just walk into the store. Mrs. Goodman said, "I was flabbergasted. I didn't recognize it right away. I knew how rare it was. I had never seen one for sale. It wouldn't just walk in . . . I sat with it in my lap. You just can't buy something like that for $600." She and Davis found an illustration of the piece in a book; it was by the San Ildefonso potters Maria and Julian Martinez. Where could the jar have come from?

At 8:09 p.m. on Tuesday, March 20, the burglar alarm at the Millicent Rogers Museum in Taos, NM, had been set off. When the Taos County Sheriff's Department arrived it was found that the museum store had been broken into and two glass cases smashed. A large Mimbres bowl, ca. 1100, with a bird design and a large 1927 Maria/Julian Martinez with intersecting snake designs had been stolen. The museum's curator estimated the combined value of the pieces to be about $100,000. The thieves also took contemporary jewelry from the window of the gift shop.

The museum issued a press release the next day and circulated photographs of the missing pieces. IFAR contacted the executive director, Patrick T. Houlihan about publishing the theft. His letter of reply included the happy news of the fast recovery and also a newspaper clipping covering the event from the *Albuquerque Journal*. Their account of what happened next at the store follows.

The Covered Wagon Indian Store had not received notice of the theft but Davis had now heard that the museum had been robbed. He called the police. Even as the Sheriff's men were coming down the street, the store door opened and the woman of the Wednesday sale came in with the Mimbres bowl! The woman's partner, who was waiting outside, started to bang on the store window to alert her and she turned to leave. Mr. Davis said, "Oh no you're not" and took the bowl from her hands and grabbed her. The woman pushed him away fighting towards the door as the security guards entered. They caught her and tried to handcuff her, but her colleague came to her aid. Sneaking up behind the guard, he whisked the .38 caliber revolver out of the officer's holster.

Manny Goodman, Anne Goodman's 83-year-old husband, courageously entered the fray. "I made a flying tackle of the guy," he said, "I came right out in the middle of it. I never saw the gun." Mrs. Goodman positioned herself at the door barring an escape. The store was full of customers, and the man was waving the gun about. Luckily, the chamber of the gun flew open and the bullets scattered on the floor. The couple thrust Mrs. Goodman away from the door, fled to their waiting blue Chevy truck and sped off to the east. The police seek the couple described as an Indian man and woman in their twenties.

M.I.O.

This stolen Maria and Julian Martinez pot was recognized by a gallery owner .

Los Angeles, CA

Well after the event of the theft in 1984 and recovery in 1985 of a work by the Mexican sculptor Ezel Tapia titled *Quetzalcoatl: Feather Snake,* IFAR received a letter congratulating us on the part *IFARreports* played in the initial discovery of the stolen piece.

The thief raised a loan on this stolen sculpture of Quetzalcoatl: Feather Snake *by Ezel Tapia.*

Quetzalcoatl is an Aztec god and in Tapia's version, his head, carved in black opal, is disclosed in the open mouth of the Feather Snake which is crafted in silver and set with precious stones. The work disappeared from a Houston bank vault safe deposit box in 1984. The loss was published in the Stolen Art Alert (*IFARreports* Jan./Feb. '85, no. 139). News had reached the theft victim that the work was being offered for sale. The identity of a suspect was established: Mario Deangelis who had a record of arrests for counterfeiting in Minnesota and for burglary with assault and battery in his home town of Melrose Park, Illinois.

From the letter we received recently from Mr. Joseph J. Kopernik, who acted as agent for the theft victim at the time of the loss, we learned that the thief was traced through the publication of the stolen sculpture in *IFARreports.* A reader recognized the work and reported its

Recoveries

whereabouts in the Van Nuys area of Los Angeles, CA. As a result Deangelis was arrested, and he confessed to the theft.

After stealing *Quetzalcoatl*, Deangelis had approached a retired couple and, claiming ownership of the sculpture, had secured a loan of $15,000 from them promising to repay the whole amount plus 10% within sixty days.

The unsuspecting couple were informed that they were in possession of stolen property and the request was made for the return of the sculpture to the rightful owner. Fearing a loss of their $15,000, the couple put the work in escrow while attorneys tried to reach a settlement on the legal disposition of the sculpture.

Mr. Kopernik said it took five long years of hassle, until Feb. 5, 1990, for a settlement to be reached and *Quetzalcoatl: Feather Snake* to be returned to the rightful owners of record. And he writes, "because of failure on the part of the couple—as you wrote in one of your articles—to inquire into the true ownership that might reasonably occur to a prudent person—they have lost their $15,000 investment."

M.I.O.

Paintings, Pastels, Mixed Media Works, Watercolors

CUYP, Aelbert (Dutch, 1620-91). *View on the Scheldt.* Oil on wood. 28.6 x 34.6 cm. *82.169.3. Detroit, MI. May 28 '82 (*Stolen Art Alert,* May/Jun. '82, no. 425).

FRANCHOYS, Lucas, the Younger (Flemish, 1661-81). *St. Michael in Combat with the Rebel Angels.* Oil on wood. 25.1 x 19.1 cm. *82.169.1. Detroit, MI. May 28 '82. (*Stolen Art Alert,* May/Jun. '82, no. 430).

HALS, Frans, after (Dutch, 16th century). *Laughing Boy.* Oil on wood. 33.2 x 31.1 cm. *82.169.2. Detroit, MI. May 28 '82 (*Stolen Art Alert,* May/Jun. '82, no. 426).

HEADE, Martin Johnson (American, 1819-1901). *Girl on a Hillside.* Oil on canvas. 27.9 x 53.7 cm. *83.23.9. San Francisco, CA. Fall '82 (*Stolen Art Alert,* Mar./Apr. '83, no. 147).

HERVIER, Louise-Adolf (French, 1818-79). *Entrance to Rouen Harbour.* Watercolor. *83.230.5. Paris, France. Dec. 24 '82 (*IFAR reports,* Jul. '83, no. 604).

JORDAENS, Jacob, Attr. to (Flemish, 1593-1678). *Portrait of a Bearded Man.* Oil on canvas. 43 x 42 cm. *83.230.10. Paris, France. Dec. 24 '82 (*IFAR reports,* Jul. '83, no. 601).

REMBRANDT van Rijn, follower of (Dutch, 17th century). *Woman Weeping.* Oil on wood. 21.6 x 17.1 cm. *82.269.4. Detroit, MI. May 28 '82. (*Stolen Art Alert,* May/Jun. '82, no. 427).

RIOPELLE, Jean-Paul (Canadian, b. 1923). *Geese,* ca. 1984. Acrylic on paper laid down. 77.0 x 117.0 cm. *90.68.2. Quebec, Canada. Jul. 11 '89 (*IFAR reports,* Jan. '90, no. 23).

RIOPELLE, Jean-Paul (Canadian, b. 1923). *The Goose,* ca. 1984. Acrylic on paper. 72.0 x 69.0 cm. *90.68.1. Quebec, Canada. Jul. 11 '89 (*IFAR reports,* Jan. '90, no. 24).

SCHATZ, Manfred (Canadian, 20th century). *On the Run—Arctic Hare.* Oil on canvas. *89.178.2. Montreal, Canada. Apr. 7 '89 (*IFAR reports,* Jul. '89, no. 600).

STIRNBRAND, Franz Seraph (Austrian, 1781-1882). *King Wurtemburg,* 1864. Oil on canvas. 74.5 x 57.0 cm. *90.143. Monte Carlo, Monaco. Jul. 1 '89 (*IFAR reports,* Feb./Mar. '90, no. 197).

Prints, Drawings

BOUCHER, François (French, 1703-70). *Seated Nude Athlete.* Sanguine drawing. 33 x 23 cm. *83.230.1. Paris, France. Dec. 24 '82 (*IFAR reports,* Jul. '83, no. 614).

DAUMIER, Honoré (French, 1808-79). Sketch for a Charivari Poster (reversed). Pen drawing. 39 x 27 cm. *83.230.7. Paris, France. Dec. 24 '82. (*IFAR reports,* Jul. '83, no. 617).

Sculpture

RIOPELLE, Jean-Paul (Canadian, b. 1923). *Carnival Owl,* ca. 1984. Bronze. Ht. 31.0 cm. *90.68.4. Quebec, Canada. Jul. 11 '89 (*IFAR reports,* Jan. ' 90, no. 103).

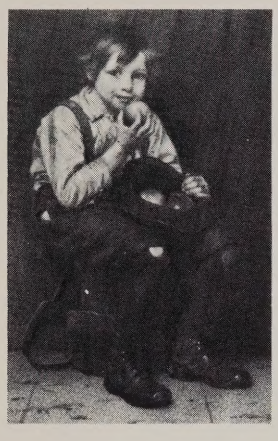
RIOPELLE, Jean-Paul (Canadian, b. 1923). *Feast Owl,* ca. 1975. Bronze. Ht. 31.0 cm. *90.68.3. Quebec, Canada. Jul. 11 '89 (*IFAR reports,* Jan. '90, no. 104).

Mexican

TAPIA, Ezel (20th century). *Quetzalcoatl: Feather Snake,* Semi-precious stones and .925 silver, obsidian, gold, black opals. 34.6 x 31.5 cm. *85.105. Encino, CA, 1984 (*IFAR reports,* Jan./Feb. '85, no. 139).

Information Sought

Information is sought about a painting. This listing does not imply theft or any illegality on the part of any person.



BROWN, John George (American, 1831-1913). *Bootblack* or *Shoeshine Boy.* Oil on linen. 63.5 x 40.6 cm. Signed in l/l. J.G. Brown NA. Frame and stretcher may bear mark 757.22. Missing between 1966-1975. Jersey City, NJ. *90.310.

Information should be directed to IFAR, 46 East 70th Street, New York, NY 10021, (212) 879-1780).

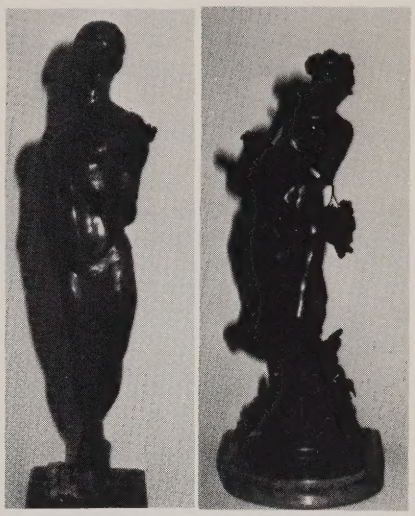
Apology

IFAR would like to offer its apologies to *ARTnews* and to Mr. Kirby Talley, Jr. who wrote "Lost Treasures," an article in the February issue. Mr. Talley's article about The Netherlands' efforts to recover drawings from the collection of Franz Koenigs appeared before IFAR went to press with a piece on the same subject. The priority of *ARTnews* should have been acknowledged. Our sources, visits from Netherlands government officials, the Koenigs catalogue published by The Netherlands, and their press information, covered very similar ground and are responsible for the overlap.

C.L.

Owners Sought

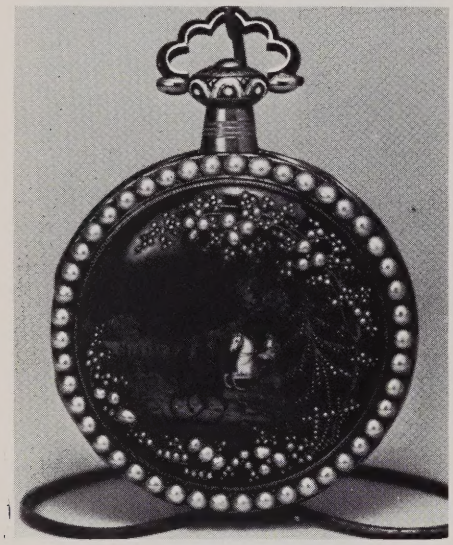
The following bronze sculptures have been seized by police authorities in New York City.
Owners are sought. Call Detective Joseph Keenan at (212) 374-6910 or IFAR at (212) 879-1780.



Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Bury St. Edmunds, England



A gold and enamel Chinese duplex watch the bezel set with split seed pearls enclosing a finely enamelled scene of Russian hunters in a landscape and set with pearls simulating snow-laden trees. One of a collection of timepieces stolen in England.

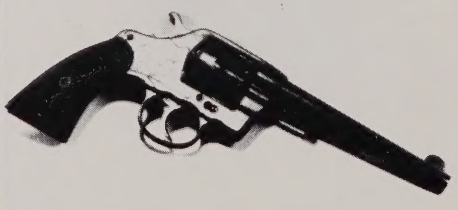
A reward of £20,000 (approx. $33,200) is being offered, subject to the usual conditions, for information regarding the theft of a collection of 61 watches, miniature carriage clocks, and chatelaines stolen from Bury St. Edmunds in England on March 23. The timepieces were part of the John Gersham Collection and were exhibited in the period rooms of a Queen Anne house. The Suffolk Constabulary sent IFAR two volumes of photographs of the missing timepieces many of which are of museum quality. English, French, and German craftsmanship is displayed in timepieces worked in gold, silver and enamel, engraved and repoussé, set with pearls and precious stones, cased in gold, rock crystal, agate and shagreen. Made in the 15th to 19th century, most of the pieces bear the maker's names and numbers. We catalogue forty of the missing timepieces in this issue, nos. 570-71, 573-75, 577-80, 583-87, 589-90, 592-96, 598-613 and 617. IFAR has circulated the complete list to several major dealers in the Madison Avenue, New York area and if you would like one also please call us at (212) 879-1780.

Theodore Roosevelt's Revolver Stolen from Sagamore Hill Oyster Bay, NY

The Colt .38 caliber, double-action revolver carried by Col. Theodore Roosevelt in his Rough Riders' charge up San Juan Hill in 1898 was discovered stolen on April 7. It had been on display in a glass case in the Old Orchard Museum's political room. Roosevelt carried this revolver, a gift from his brother-in-law, Navy Captain William Sheffield Cowles, throughout ths Cuban campaign and kept it during his Presidency, as his personal weapon. The thief or thieves left behind other Rough Rider memorabilia, including Roosevelt's uniform, campaign hat, and gloves.

The National Park Service runs the Sagamore Hill National Historic Site in Oyster Bay, Long Island, and the FBI has primary investigative authority in cases involving National Park property. A cash reward of $5,000 has been put up by the National Park Service, and Gerald D. Patten, the North Atlantic regional director, said the service would welcome a match from the private sector.

Anyone wishing to contribute to the reward or with information that might lead to the recovery of the revolver should contact the park ranger's office at Sagamore Hill NHS between 8:30 a.m. and 5:30 p.m. (516) 922-4788 or, after 5:00 p.m., the Melville, Long Island office of the FBI (516) 753-0130.



Theodore Roosevelt carried this revolver in the Rough Riders' charge up San Juan Hill. It has been stolen.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

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497

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

494 HEADE, Martin Johnson (1819-1904). *Hummingbird,* 1862. Oil on board. 14.0 x 11.4 cm. Signed: "M.J. Heade" and dated on verso. *90.250. Taylor, MI. Jul. 6 '88.

495 MORSE, Jonathan Bradley (1834-98). *Coastal Scene.* Oil on canvas. 50.8 x 101.6 cm. Signed, "J.B. Morse" in l/l. *90.277.2. Dallas, TX. Mar. 29 '90.

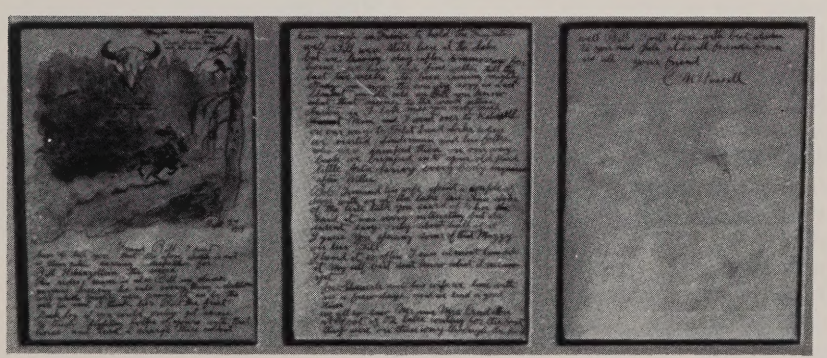
496 RUSSELL, Charles Marion (1864-1926). *The Magpie and the Crow Letter to Bill,* Sept. 24, 1914. Watercolor and pen and ink. 96.5 x 27.9 cm. Letter signed, C.M. Russell, and image dated in l/r. *90.319.1. Scottsdale, AZ. Feb. 10 '89.

497 TACK, Augustus Vincent (1870-1949). *General John J. Pershing.* Oil on canvas. 108.0 x 80.0 cm. Signed in l/r: Augustus Vincent Tack/(c) 1941. Mounted on panel. *90.252. Cambridge, MA. Jan. 15 '90.

American, 20th Century

498 DeGRAZIA, Ted (b. 1909). *The Trading Post.* Oil on canvas. 16.5 x 34.3 cm. Signed in l/r. *90.306. St. Louis, MO. Feb. 16 '90.

499 MONTGOMERY, Claude (1912-90). *House on Matincus Island, Maine,* c. 1968. Watercolor on heavy paper. 58.4 x 78.7 cm. A white L-shaped farmhouse in luminous light and shadow. Signed Claude Montgomery A.W.S. 90.309.2. Mar. 8 '90. *Reward.*



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500 MONTGOMERY, Claude (1912-90). *Low Tide, Five Islands Wharf,* ca. 1968. Watercolor on heavy paper. 73.7 x 49.5 cm. A bay at low tide, exposing the pilings of the wharf, with a steep sloping ramp leading to a float with dinghies tied below, on the dock a fishing shack. Signed Claude Montgomery A.W.S. 90.309.3. Portland, ME. Mar. 8 '90. *Reward.*

501 MONTGOMERY, Claude (1912-90). *My Yawl,* ca. 1968. Watercolor on heavy paper . 58.4 x 78.7 cm. A sailboat under full sail on a summer day. Signed Claude Montgomery A.W.S. 90.309.1. Portland, ME. Mar. 8 '90. *Reward.*

502 MONTGOMERY, Claude (1912-90). *Rethymnon, Crete,* ca. 1972. Watercolor on D'Arch Watercolor Block. 55.9 x 38.1 cm. A harbor scene of Greek fishing boats with buildings including a restaurant with a terrace lining the shore. Signed Claude Montgomery A.W.S. 90.309.4. Portland, ME. Mar. 8 '90. *Reward.*

503 SCHOLDER, Fritz (b. 1937). *Mystery Woman with Mirror,* 1987. Acrylic on canvas. 101.6 x 76.2 cm. Signed. *90.320. Stolen in transit between Santa Fe, NM and Ontario, Canada. Jan. 1 '90.

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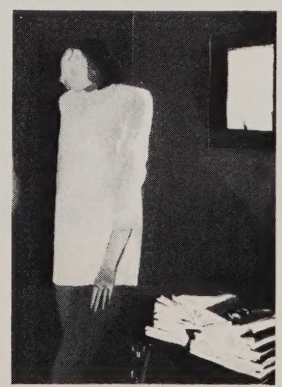

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Austrian, 18th Century

504 JANNECK, Franz Christoph (1703-61). *Painter's Studio, 1880.* Oil on copper. 26.3 x 33.8 cm. Depicts an artist sitting by a table near a window at left, a servant stands nearby holding a large sheet of paper in left hand, an easel at right displays a painting of Mars seated on clouds. A female figure enters from the center background holding a child. Signed in l/l. 90.278.1. Wakefield, England. Aug. 11 '81.

505 JANNECK, Franz Christoph (1703-61). *Sculptor's Studio.* Oil on copper. 26.3 x 33.8 cm. Depicts two seated soldiers and one standing, playing dice around a table with coins on it, a sculptor completing the cast of a statue of Leda and the Swan at right, a drum and musket in the right foreground, and an arch in the right background leads to an anteroom with a bed. 90.278.2. Wakefield, England. Aug. 11 '81.

Austrian, 20th Century

506 STROBL, Hans. *Cow Stable.* Watercolor on white paper. 38.0 x 55.0 cm. Depicts two cows lying down in a stable, seen from behind. Signed. 90.283.4. Bregenz, Austria. Jan. 28 '90.

507 STROBL, Hans. *The French Coast.* Watercolor on white paper. 30.0 x 35.0 cm. with frame. Depicts a secluded section of the French coast with a few sailing ships in the background. Signed. 90.283.3. Bregenz, Austria. Jan. 28 '90.

509

508 STROBL, Hans. *The Shore of the Polar Sea,* 1941/ 43. Watercolor on white paper. 20.0 x 30.0 cm. with frame. Snowy landscape with a horse and hoof prints. A dedication inscribed on the verso: "Zur Eröffnung der Ordination." Signed. 90.283.2. Bregenz, Austria. Jan. 28 '90.

509 STROBL, Hans. *Winter Landscape in Bizau.* Watercolor on white paper. 32.0 x 48.0 cm. Signed. *90.283.5. Bregenz, Austria. Jan. 28 '90.

Canadian, 20th Century

510 PARTRIDGE, David (b. 1919). *Center Search.* Plywood and nails. 122.0 x 122.0 cm. A multitude of nails forming a circle on a square of black painted plywood. 90.301. Toronto, Canada. Jan. 31 '90.

511 RIOPELLE, Jean-Paul (b. 1923). Untitled, 1948. Watercolor on paper. 24.0 x 31.0 cm. Dark linear design on patches of washed color. Signed and dated in l/r: Riopelle '48. *90.299. Montreal, Canada. Feb. 22 '90.

Dutch, 17th Century

512 SIMONS, Michiel (d. 1673). *Still Life with Fruit, Tankard, and Pitcher, 1650.* Oil on canvas. *90.279.2. Roe Volciano Brescia, Italy. Feb. 3 '89.

513 STEEN, Jan Havicksz (1626-79). *The Alchemist.* Oil on panel. 41.3 x 49.8 cm. Signed in u/r with initials. *90.295.3. Los Angeles, CA. Mar. 8 '90.

514 SWEERTS, Michael (1624-64). *At the Alchemist's.* Oil on canvas. 68.0 x 72.0 cm. *90.295.1. Los Angeles, CA. Mar. 8 '90.

Dutch, 18th Century

515 Unknown. *Skating Scene,* 1745? Oil on canvas. Depicts men, women, and dogs on a frozen canal with a man with a hatchet making a hole in the ice at left, a five-arched bridge with houses on it crossing the canal, smoke issuing from the chimneys, with houses along the canal banks, and a blue sky. Inscribed, "I.B.F.-1745," on verso to the left. 90.278.4. Wakefield, England. Aug. 11 '81.

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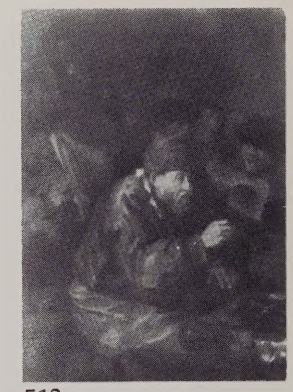

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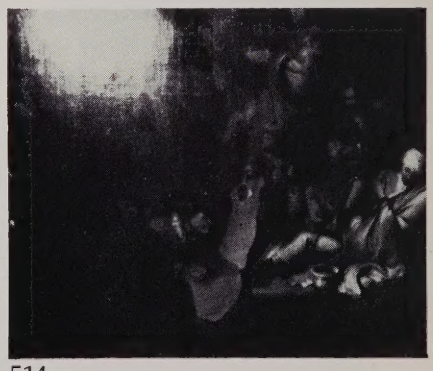

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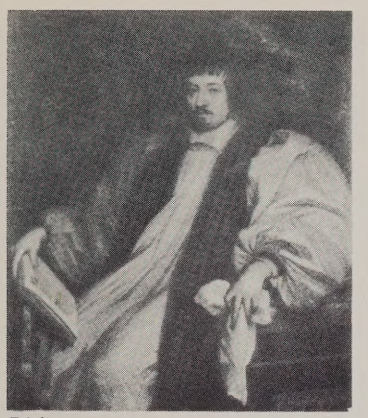

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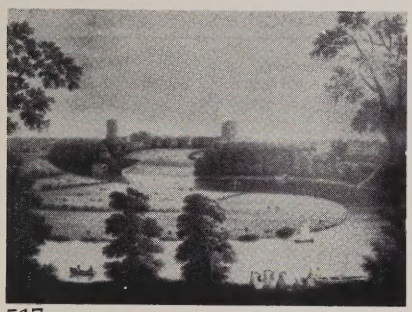

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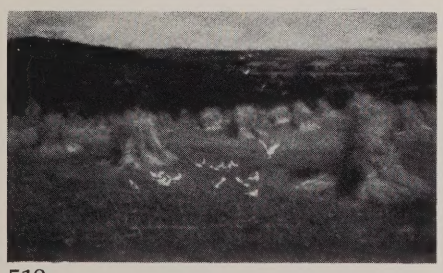

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English, 17th Century

516 LELY, Sir Peter, School of. *Portrait of a Man.* Oil on canvas. *90.303. Worcestershire, England. Mar. 1 '90.

English, 18th Century

517 CLOWES, H. *View of Chester.* Oil on canvas. 63.5 x 76.2 cm. *90.304. England. Mar. 1 '90.

English, 19th Century

518 HERRING, John Frederick Jr. (1815-1907). *Farmyard Scene.* Oil on canvas. 25.0 x 36.0 cm. Signed in l/c: J.F. Herring. *90.300. Montreal, Canada. Feb. 13 '90.

519 JONES, Maud Raphael. *Haystacks, 1896.* Oil on canvas. 76.2 x 127.0 cm. Signed, "M.R. Jones," and dated in l/l. *90.277.1. Dallas, TX. Mar. 29 '90.

English, 20th Century

520 JOHN, Augustus Edwin (1878-1961). *The Promenade.* Gouache and chalk on paper. 30.0 x 21.5 cm. Depicts three ladies in blue walking in a park, signed on verso. *90.251.1. North Oxfordshire, England. Mar. 11 '90.

521 SPENCER, Gilbert (b. 1892). *Only a Letter from May.* Oil on board. 39.5 x 18.5 cm. Depicts three figures in a street under a lamp. Title inscribed on verso and: "Purchased from Philip Morrell from the Leicester Galleries 1934." 90.251.2. North Oxfordshire, England. Mar. 11 '90.

Flemish, 17th Century

522 DYCK, Anthony van (1599-1641). *Queen Henrietta Maria.* Oil on canvas. 47.5 x 61.3 cm. Half-length, life-sized portrait of the queen in profile, looking to the right, wearing a white dress, a pale purple silk scarf, a necklace of large pearls, and her hair curled in whiskerettes. 90.278.3. Wakefield, England. Aug. 11 '81.

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French, 19th Century

523 DECAMPS. Alexandre-Gabriel (1803-60). *Le Meunier, son fils et l'âne, 1824.* Oil on canvas. 32.0 x 41.0 cm. After the story by La Fontaine. *90.294. Paris, France. Feb. 15 '90.

524 NODE, Charles (1811-86). *Le Lez a Lavalette, 1880.* Oil on canvas. 85.1 x 132.1 cm. Signed, "Ch. Node," and dated in l/l. *90.277.3. Dallas, TX. Mar. 29 '90.

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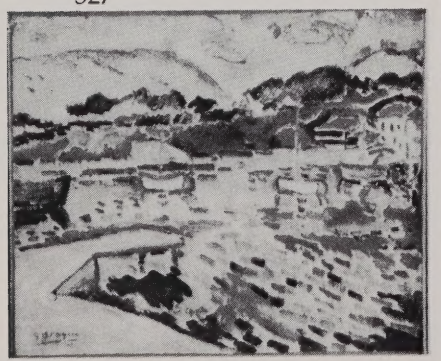

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525 SIGNAC, Paul (1863-1935). *Lezardrieux, 1927.* Watercolor and pencil. Signed, dated, and titled in l/l. *90.254.4. Nice, France. Aug. 13 '89.

526 Unknown. *The Marriage of the Virgin.* Oil on canvas. 160.0 x 127.0 cm. *90.262.1. Monnat, France. Oct. 15 '89.

527 Unknown. *The Nativity.* Oil on canvas. 160.0 x 127.0 cm. *90.262.2. Monnat, France. Oct. 15 '89.

French, 20th Century

528 BRAQUE, Georges (1882-1963). *L'Embarcadère.* Oil on canvas. 38.5 x 46.0 cm. Signed in l/l. *90.249. Paris, France. Jun. 1 '89.

529 BRAQUE, Georges (1882-1963). *La Petite Corbeille Jaune.* Oil on canvas. 18.0 x 31.5 cm. Signed in l/l. *90.254.2. Nice, France. Aug. 13 '89.

530 BRAQUE, Georges (1882-1963). *Les Trois Pommes, 1953.* Oil on canvas. 23.0 x 32.5 cm. Signed in l/l. *90.254.3. Nice, France. Aug. 13 '89.

531 DUFY, Raoul (1877-1953). *L'Orchestre Rouge.* Oil on canvas. 46.0 x 36.0 cm. Signed in l/r. *90.254.1. Nice, France. Aug. 13 '89.

532 MARQUET, Albert (1875-1947). *Collioure, 1940.* Oil on canvas. 48.0 x 60.0 cm. Signed in l/l. *90.254.5. Nice, France. Aug. 13 '89.

German, 17th Century

533 HEISS, Johann (1640-1704). *Allegory.* Oil on canvas. 66.0 x 81.3 cm. *90.295.2. Los Angeles, CA. Mar. 8 '90.

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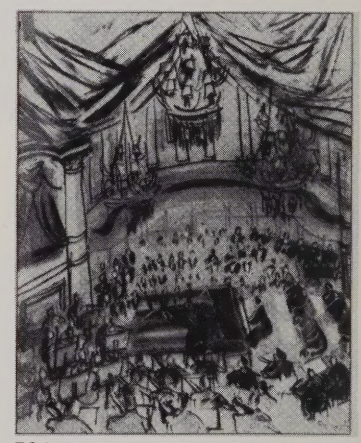

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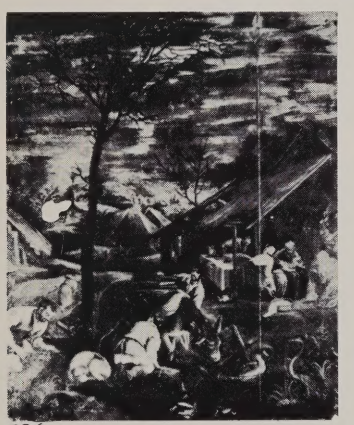

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German, 20th Century

534 RICHTER, Gerhard (b. 1932). *695-2 Busch, 1989.* Oil on canvas. 62.0 x 72.0 cm. *90.311. New York, NY. Feb. 8 '90.

Italian, 16th Century

535 BASSANO, Jacopo (1510/18-92). *Winter.* Oil on canvas. 122.0 x 152.0 cm. *90.298.2. Rosario, Argentina. Apr. 1 '86.

Italian, 17th Century

536 DOMENICHINO, Domenico Zampieri (1581-1641). *The Beheading of St. Genaro.* Oil on canvas. 115.0 x 155.0 cm. *90.298.1. Rosario, Argentina. Apr. 1 '86.

Italian, 18th Century

537 FERRETTI, Giovanni Domenico (1692-1766/69). *Female Figure with a Harlequin and Dog.* Oil on canvas. *90.279.1. Roe Volciano Brescia, Italy. Feb. 3 '89.

538 MONALDI, Paolo. *The Alchemist.* Oil on canvas. 30.5 x 40.6 cm. *90.295.4. Los Angeles, CA. Mar. 8 '90.

Prints, Drawings

American, 19th Century

539 CATLIN, George (1794-1872). *Comanchee.* Pencil. Approx. 17.8 x 10.2 cm. image size. From one of the "Albums Unique." Attached to the back of the mat is a pocket containing a sheet with the following inscription, "(. . .) (. . .) Two Comanchee children, daughters of the chief (no. 51.)" *90.307.2. Philadelphia, PA. Mar. 7 '90.

540 CATLIN, George (1794-1872). *Puncah. Mong-shong-shaw (the Bending Willow),* 1850-60. Pencil. 14.0 x 9.2 cm. image size. From one of the "Albums Unique." Attached to the back of the mat is a pocket containing a sheet with the following inscription, "Puncah, Moong-shong-shaw, (the Bending Willow) in a beautiful. . . - one of four wives of the gallant young prince, painted the day after the . . ." *90.307.1. Philadelphia, PA. Mar. 7 '90.

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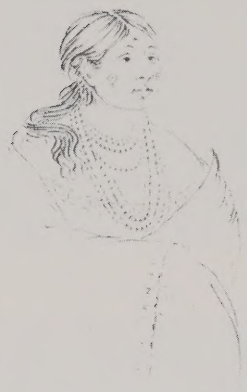

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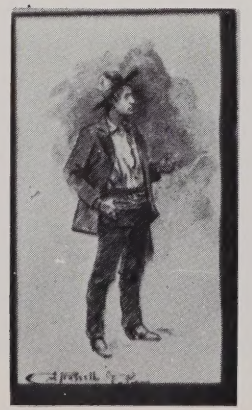

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541 CATLIN, George (1794-1872). *Shawano. Kay-tee-qua.* Pencil. 12.7 x 13.1 cm. image size. From one of the "Albums Unique." Attached to the back of the mat is a pocket containing a sheet with the following inscription, "Shawano, Kay-tee-qua, (the female... Shawano girl, unmarried daughter of ... the foregoing page..." *90.307.3. Philadelphia, PA. Mar. 7 '90.

542 RUSSELL, Charles Marion (1864-1926). *Jack and Elk.* Pen and ink. 25.4 x 27.9 cm. Mongrammed, CMR, in l/l. *90.319.2. Scottsdale, AZ. Feb. 10 '89.

543 RUSSELL, Charles Marion (1864-1926). *Jack Goes Back.* Pen and ink. 25.4 x 30.5 cm. Inscribed in l/l (upside down): " 'Jack goes back, but he don't stay long. The bull's only creased an' he's mighty nasty.' from (Safety First! But Where is it) More Rawhides." *90.319.4. Scottsdale, AZ. Feb. 10 '89.

544 RUSSELL, Charles Marion (1864-1926). *Self-portrait, 1900.* Pen and ink and gray wash. 24.1 x 12.7 cm. Signed, CM Russell, and dated in l/l. *90.319.3. Scottsdale, AZ. Feb. 10 '89.

American, 20th Century

545 WARHOL, Andy (1930-87). *Marilyn, 1967.* Silkscreen printed in colors (red, green and blue). 91.4 x 91.4 cm. F. & S. 24. Signed in pencil on verso and stamp numbered 184/250. Published by Factory Additions, New York. A vertical crease extending 20 cm. through the upper right corner, slightly rubbed, back-board stained. *90.323.1. New York, NY. Dec. 18 '89. *Reward.*

546 WARHOL, Andy (1930-87). *Marilyn, 1967.* Silksreen printed in colors (pale violet and black). 91.4 x 91.4 cm. F. & S. 27. Signed in pencil on verso and stamp numbered 184/250. Published by Factory Additions, New York. A vertical crease extending 22 cm. through the upper right corner, one or two small surface nicks and abrasions outside the image, back-board stained. *90.323.2. New York, NY. Dec. 18 '89. *Reward.*

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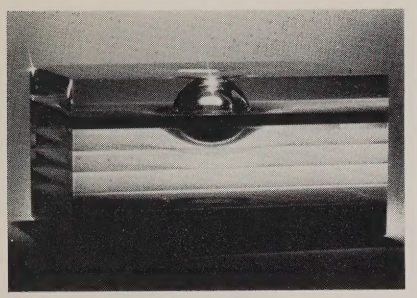

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547 WARHOL, Andy (1930-87). *Marilyn, 1967.* Silkscreen printed in colors (red, brown and black). 91.4 x 91.4 cm. F. & S. 30. Signed in pencil on verso and stamp numbered 104/250. Published by Factory Additions, New York. Slight paper discoloration and handling marks on verso. *90.323.3. New York, NY. Dec. 18 '89. *Reward.*

French, 19th Century

548 DEGAS, Hilaire Germain Edgar (1834-1917). *Mlle. Dubourg.* Drawing. 35.5 x 29.8 cm. Sketch for a painted portrait of this sitter. *90.261. Neuilly, France. Jan. 1 '85.

Sculpture

American, 20th Century

549 PATTI, Tom. *Solarized Bronze Ring with Blue,* 1989. Glass. Approx. 7.5 x 14.0 x 10.0 cm. Signed: "Patti" and dated on lower edge of one side. *90.247. Boston, MA. Dec. 27 '89.

Austrian, 18th Century

550 Unknown. *Crucifix.* Wood. Approx. ht. 60.0 cm. Only the Christ figure stolen. *90.318. Innsbruck, Austria. Nov. 15 '89.

Austrian, 19th Century

551 Tirolean School. *Madonna and Child.* Polychromed wood. Approx. ht. 27.0 cm. Only Madonna and Child stolen. *90.316. Weer, Austria. Sep. 1 '89.

552 Unknown. *Christ Child.* Limewood with brocade cloak. Approx. ht. 50.0 cm. Restoration on head. *90.315. Ebensee, Austria. Sep. 5 '89.

553 Unknown. Creche figures of a shepherd with bagpipes and a child holding a basket. Polychromed wood. Approx. ht. 35.0 cm. On an oval base, predominant colors are green, blue, and brown. *90.287. Vocklamarkt, Austria. Jan. 10 '90.

554 Unknown. *Madonna and Child,* ca. 1890. Polychromed wood with embroidered cloak. Approx. 70.0 x 35.0 cm. *90.317. Lanersbach, Austria. Nov. 4 '89.

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555 Unknown. Neo-gothic Crucifix. Gilded wood. Ht. 77.0 cm. Small plaque above inscribed: "INRI" fastened with two nails. *90.284. Bad Hall, Austria. Jan. 16 '90.

Austrian, 20th Century

556 Unknown. Creche figures, ca. 1900. Polychromed wood. Approx. ht. 25.0 cm. *90.286. St. Georgen, Austria. Jan. 10 '90.

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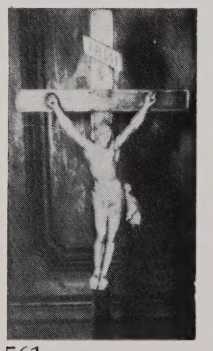

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English, 15th Century

557 Unknown. *The Coronation of the Virgin.* Oak plaque. Approx. 21.6 x 21.6 cm. *90.268. Devon, England. Feb. 12 '90. *Reward.*

French, 15th-16th Centuries

558 Unknown. The Infant Jesus. Polychromed wood. Ht. 35.0 cm. Taken from a larger sculpture of the Virgin and Child. *90.258. Pontarlier, France. Oct. 13 '89.

French, 15th Century

559 Unknown. *St. Claude.* Wood. 70.0 x 24.0 x 16.0 cm. Weathered condition, arms missing. *90.256. Theuville, France. Dec. 28 '89.

French, 16th Century

560 Unknown. *Virgin and Child.* Wood. Ht. 90.0 cm. *90.281. Meusnes, France. Jan. 28 '90.

French, 17th Century

561 Unknown. Crucifix. Ivory. Ht. 48.5 cm. of figure, W. between arms 33.0 cm. Marked with many vertical slits or crevices. *90.321.4. Montpellier, France. Feb. 12 '90.

562 Unknown. *The Immaculate Conception.* Wood painted gray. Ht. 100.0 cm. *90.296. Dieppe, France. May 1 '89.

French, 19th Century

563 Unknown. *A Winged Young Woman,* 1852-70. Bronze. 100.0 x 100.0 x 50.0 cm. Kneeling figure holds an antique lamp in right hand. *90.260. Malmaison, France. Jan. 6 '90.

French, 20th Century

564 Unknown. *Achille Borghese,* 1902. Cast bronze, painted to simulate stone. 200.0 x 70.0 x 68.0 cm. Stamped with foundry mark and dated. *90.257. Chantilly, France. Jan. 1 '90.

Italian, 17th Century

565 Sicilian School. *The Virgin Immaculate.* White marble. Ht. 60.0 cm. *90.265. Palermo, Italy. Aug. 1 '89.

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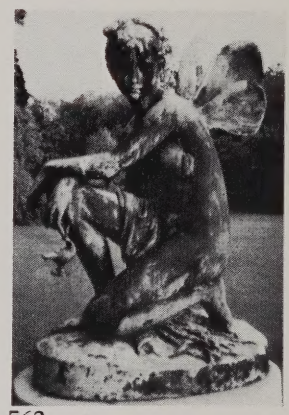

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Decorative Arts

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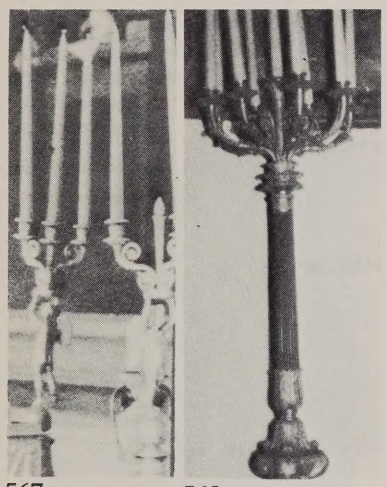

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Candlesticks, Candelabra, Lamps

566 European, 18th century. Sconce, ca. 1760. Gilded iron. 25.0 x 17.0 cm. *90.314. Obernberg, Austria. Sep. 1 '89.

567 French, 18th century. A pair of taper stands. Gilded bronze. Approx. ht. 50.0 cm. With three branches springing from garlands held by an angel balancing on one foot on a sphere. *90.293.3. Arque, France. Mar. 8 '90.

568 THOMIRE, Pierre Phillippe (1751-1843). French, 18th century. Candelabrum. Gilt-bronze, patinated. Ht. 114.0 cm. With nine branches and the foot of three paw feet. *90.293.1. Arque, France. Mar. 8 '90.

Ceramics, Pottery, Porcelain

569 CHELSEA Porcelain Factory. English, 18th century. Watch case. Porcelain. Ht. 26.7 cm. Marked with a red anchor. *90.302. Sutton, England. Mar. 1 '90.

Clocks, Timepieces, Watches

570 18th century. Chatelaine. Gold and enamel. Rococo and repoussé motifs with gold attachments bearing maker's mark "WH." *90.308.36. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

571 ANDREWS. English, 17th century. Pair-case verge watch. Silver and steel. Diam. 5.5 cm. Inscribed: Andrews, London, 198. Hair spring, pendulum balance visible through block, tulip pillars, silver dial, steel beetle hands, plain silver inner engraved "TG," silver niello work engraved "IW." *90.308.5. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

572 Austrian, 20th century. Jugendstil table clock, ca. 1900. Wood case with brass ornament. 25.0 x 20.0 x 10.0 cm. Brass ornaments on four corners in the form of oak leaves. *90.290. Kitzbuhel, Austria. Jan. 24 '90.

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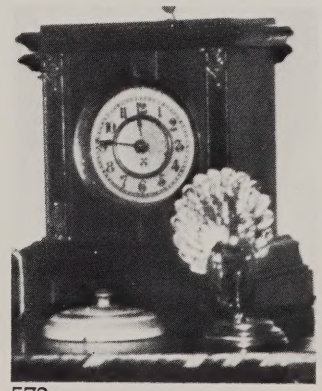

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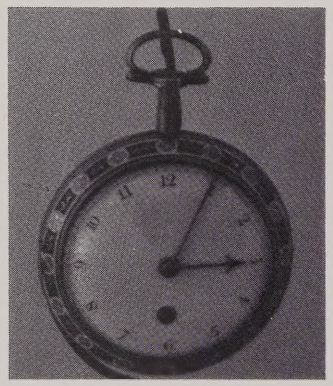

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573 Austrian?, 19th century. Repeater watch movement timepiece. Silver, enamel and rock crystal. Ht. 14.0 cm. Champlevé enamel dial, automaton in glazed panel at back, engraved and chased silver and enamel pedestal case with figure enrichment and part rock crystal, oval base. *90.308.34. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

574 BARWISE, John. English, 18th century. Verge watch. Gold and enamel. St. Martin's Lane, London, no. 606. Wind through Arabic enamel dial. The blue guilloche enamel reverse restored. *90.308.39. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

575 BUSSAR, Sam. English, 18th century. Pair-case verge watch. Gold, enamel and steel. Diam. 6.0 cm. London, no. 3924 Pierced cock, lyre pillars, white enamel dial with steel beetle hands, plain gold inner, repoussé gold outer. Gold repoussé chatelaine marked "HM London 1770" en suite. *90.308.35. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

576 CELLIER, G. French, 19th century. Mantle clock, ca. 1860. Brass with ormolu and enamel. By G. Cellier of Paris. The dial with enamelled figures. *90.274. Maidstone, England. Feb. 22 '90.

577 CROSTHWAITE, John (1760-1800). Irish, 18th century. Pair-case verge repeater watch. Gold, enamel, gilt and semi-precious stones. Diam. 4.8 cm. Inscribed: John Crosthwaite, Dublin, no. 1047. Dust cap, white enamel dial with pierced gilt hands, pierced and engraved gold inner, pierced repoussé gold outer with applied floral motifs in semi-precious stones. *90.308.6. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

578 DROCOURT. French, 18th century. Miniature carriage clock. Brass and enamel. The dial and side panels with multi-colored champlevé enamel in cannelé case, engraved with foliage on matted ground. *90.308.2. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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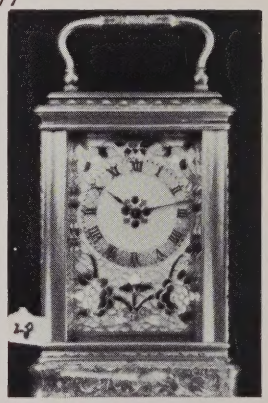

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579 DUTENS, Peter. English, 18th century. Verge watch, ca. 1760. Gold, enamel, agate and brilliants. Diam. 3.6 cm. London, no. 336. Jewelled cock with pierced foot, square baluster pillars, white enamel wind through dial with gold spade hands, green agate gold-mounted single case with brilliants. Chatelaine with gilt metal clip and mounted agate en suite. *90.308.33. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

580 ELLICOT, James. English, 18th century. Pair-case verge watch. Gold and enamel. London. Pierced bridged cock, white enamel dial with Dutch minute circle and pierced gold hands, plain gold inner, gold repoussé outer. *90.308.10. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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581 English, 18th century. Longcase clock, ca. 1790. Mahogany veneer case. With a scene depicting a shepherdess with sheep and lambs above the clock face, eight day strike, subsidiary second dial, date aperture and breakarch hood with plain pillars. *90.275. Ramsgate, England. Mar. 8 '90.

582 English, 19th century. Chinese duplex watch, ca. 1800. Gold, enamel, steel and half pearls. Diam. 6.4 cm. With white enamel dial, pierced blued steel hands and center seconds. Gold and enamelled single case bordered with half pearls, back with enamel reserve and hunters in a landscape. *90.308.28. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

583 English, 19th century. Chinese duplex watch. Gilt, steel, silver gilt, pearls and enamel. Diam. 6.3 cm. Case numbered 15151. With going train only, white enamel dial with blued steel hands and center seconds, silver gilt single case, back enamelled in colored flowers, border bezel and pendant set with half pearls. *90.308.17. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

584 English, 19th century. Chinese duplex watch. Gilt, steel, pearls and enamel. Diam. 6.3 cm. Case numbered 11. Eight-day, white enamel dial with steel hands and center seconds, gilt and enamel single case, back with enamelled hunting scene, border bezel and pendant set with half pearls. *90.308.18. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

585 English, 19th century. Single case watch. Gold, enamel and brilliant chips. Diam. 4.1 cm. Lever conversion, white enamel dial with gold beetle hour hand, gold and enamel case, part engine-turned reserve to back with overlaid enamel and brilliant chips. *90.308.30. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

586 English, 19th century. Two-train Chinese duplex watch. Gilt, steel, silver gilt, pearls and enamel. Diam. 6.5 cm. Case numbered 32293. Gilt engine-turned dial with blued steel hands and center seconds, silver gilt single case, back enamelled in colored flowers, border bezel and pendant set in half pearls. *90.308.19. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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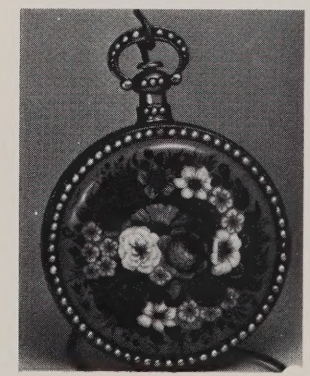

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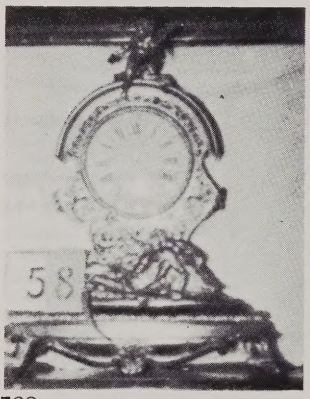

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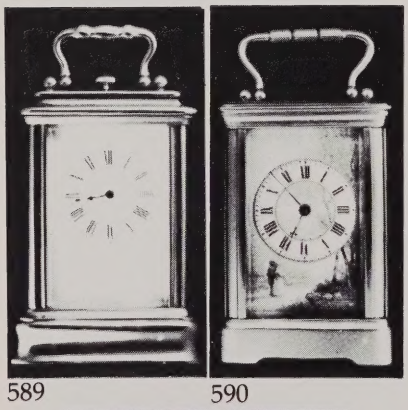

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587 European, 17th century. Octagonal faceted watch case, ca. 1630. Rock crystal, gold and enamel. 4.7 x 3.0 cm. excluding pendant and finial. Gold pendant, bezel and finial with enamel work, latest date movement, champlevé enamel dial with singe steel hour hand. *90.308.15. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

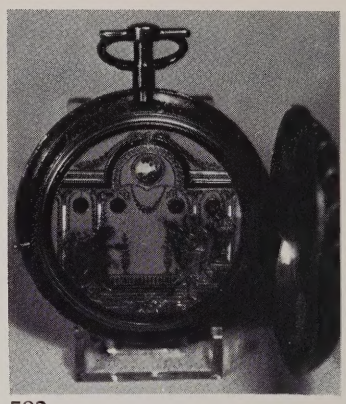
588 French, 18th century. Louis XIV style mantle clock. Boulle marquetry. 82.0 x 65.0 x 32.0 cm. The clock face by Etienne Lenoir, surmounted by an angel and beneath a figure of Time with a scythe. *90.293.2. Arque, France. Mar. 8 '90.

589 French, 18th century. Miniature carriage clock. Gilt-metal and porcelain. Porcelain mounted, the dial, side panels and door with country scenes within blue borders, in cannelé case, engraved with foliage on matted ground. *90.308.4. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

590 French, 18th century. Striking miniature carriage clock. Gilt-metal with hour repeat in cannelé case. *90.308.3. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

591 French, 19th century. Single case repeater watch. Gold, enamel and half pearls. Diam. 6.2 cm. Bell set into back plate, white enamel dial with gold spade hands, gold case with colored enamel reserve of estuary scene with shipping and figures, the border and bezel of mounted half pearls. *90.308.26. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

592 French, 19th century. Single case two train watch. Gold, enamel and steel. Diam. 6.1 cm. Two automaton figures on an enamelled ground within a pierced and engraved border inside the back, white enamel dial with blue steel hands and center seconds, engraved gold and decorated enamel case, back with reserve of a river landscape with two figures and cattle. *90.308.27. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*



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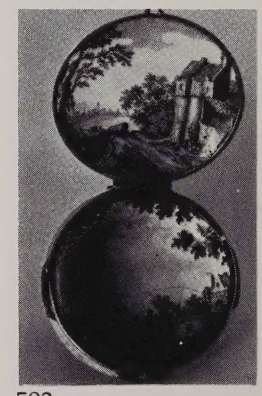

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593 GERDTS, Martin. German, 17th century. Single case verge watch, ca. 1675. Gilt metal and enamel. Diam. 3.8 cm. Hamburg. Pierced cock foot, gut to fuseé, pre-hair spring, engraved cock and foot, turned baluster pillars, gilt metal dial with silvered date ring around the perimeter and single hour hand , finely enamelled case with hinged dial cover, the back depicting biblical scenes, the interior with landscapes. *90.308.32. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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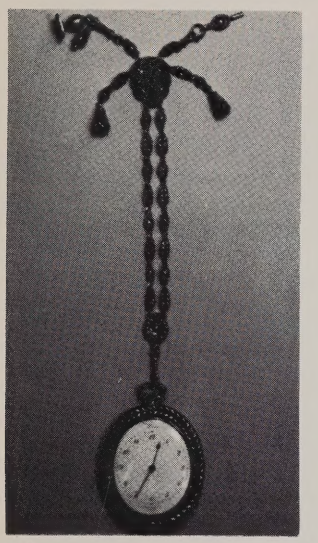

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594 German, 16th century. Clock watch, ca. 1550. Gilt and steel. Depth 2.5 x diam. 6.7 cm. Steel stackfreed and steel plates, fine quality cylindrical gilt box case pierced and engraved in bold relief with a band in the motif of a landscape with hunters, and hinged dial cover. The hair spring balance and verge of a later date, the engraved metal dial a replacement. *90.308.13. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

595 GRAY and CONSTABLE. English, 18th century. Jeweled lever watch, ca. 1780. Gold, enamel and cut steel. 7.3 x 6.4 cm. Inscribed: Gray and Constable, Sackville Street, no. 531. Key wind, oval white enamel dial with gold spade hands, gold bezel, cut steel single case with wreath border and built-up back. Companion cut steel fob chain and attachments with key. *90.308.9. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

596 GREGG, Francis. English, 18th century. Pair-case verge watch, ca. 1710-20. Gold and steel. Diam. 6.4 cm. Inscribed: Francis Gregg London, no. 509. Gold dial with steel beetle hands, pierced cock foot, pierced baluster pillars, plain gold inner, repoussé gold outer signed "Long-Pour." *90.308.7. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

597 HALE, Nathan. American, 18th century. Tall clock, 1797. Pine and cherry case with brass finials. Approx. ht. 230.0 cm. Inscribed on the clockface: "Nathan Hale." Two holes on the clockface for winding clock and bell and a third for a second or day hand, now missing; pendulum and weights also missing. Made in Winsor, Vermont. 90.246. New Salem, MA. Mar. 26 '90.

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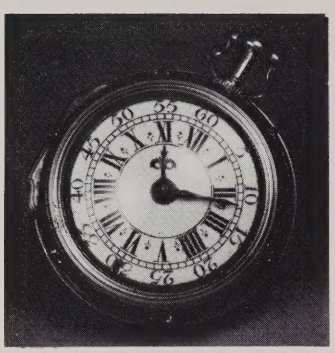
598 HENRI, Capt. Daniel. French, 19th century. Lady's key-wind hunter watch, 1802-11. Gold, enamel and silver. Diam. 3.6 cm. Engine-turned silver dial with gold hands, cylinder escapement, gold case with floral and scroll borders and decorated floral and figure reserves in colored enamel. Gold and enamel chain and Breguet type key. *90.308.31. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

599 HUBERT, Estienne. French, 17th century. Octagonal watch in faceted case, ca. 1630. Rock crystal, gilt, steel and applied silver. 3.8 x 2.9 cm. excluding pendant and finial. Inscribed: Estienne Hubert, Rouen. Engraved gilt and metal mount, reconstructed movement with verge and chain to fuseé, engraved gilt hand and blued steel baluster hour hand, applied silver chapter ring. Complete with original protective case. *90.308.16. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*



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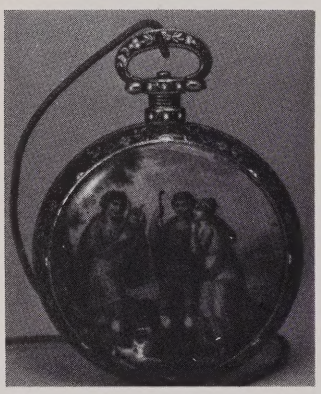

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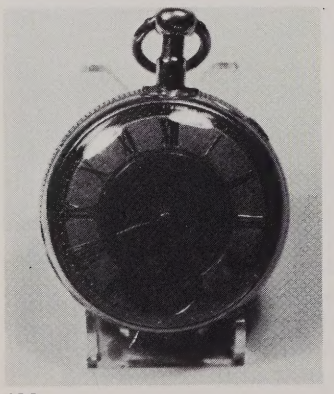

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600 HUBERT, James. English, 18th century. Pair-case verge repeater watch. Gold, silver, enamel, steel, agate and mounted brilliants. Diam. 4.0 cm. London, no. 640. Jewelled cock solid foot, silver dust cap, white enamel dial with steel beetle hands, engraved pierced gold inner, gold and green agate outer with an engraved pierced band mounted with brilliants. *90.308.29. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

601 ILBERY, William. English, 19th century. Chinese duplex watch, 1780. Gold and enamel. Diam. 6.2 cm. Inscribed William Ilbery, London 1780, no. 6267. Steel balance wheel, white enamel dial with gold hands and center seconds, single gold and enamel case with floral leaf border and reserve of classical figures. *90.308.40. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

602 JARVIS, William. English, 17th century. Oval verge watch, 1630-40. Gilt metal and steel. 4.0 x 3.0 cm. Inscribed: William Jarvis Fecit. Pierced pinned cock, turned baluster pillars, gut to fuseé, steel pre-hair spring balance, engraved gilt metal dial with original steel baluster hand, gilt metal single case with hinged flap. *90.308.14. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

603 MacCABE, James. English, 18th century. Quarter repeating lever watch. Gold. Inscribed: Jas. MacCabe, Royal Exchange, London, no. 7968. With engraved foot to solid balance cock, bimetallic compensation balance, repeating on two gongs, engine-turned gold dial, gold cuvette, case with reeded band, engine-turned reverse, centered by a crest, push pendant, alterations. *90.308.1. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

604 MERCIER, François. French, 17th century. Single case watch, 1690-1700. Gilt and enamel. Diam. 5.2 cm. Paris. Center dial winding, verge and pendulum balance showing through the cock, square baluster pillars, gilt dial with single hour hand, finely enamelled case, the back with Europa and the Bull and a landscape cartouche border signed "D. Andre, Pinxit." *90.308.21. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

605 PAGE, Jno. English, 19th century. Single case verge watch. Gold, enamel and pearls. Diam. 4.7 cm. London, no. 1688. White enamel wind through dial with gold hands, gold and enamel case, back with blue reserve bordered with half pearls. *90.308.24. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

606 PEMBROOK, George. English, 18th century. Single case verge watch. Enamelled case. Diam. 3.8 cm. London, no. 4324. Pierced cock foot, baluster pillars, wind through white enamelled case, the back with reserve of two young lovers and interior with spray of flowers. *90.308.20. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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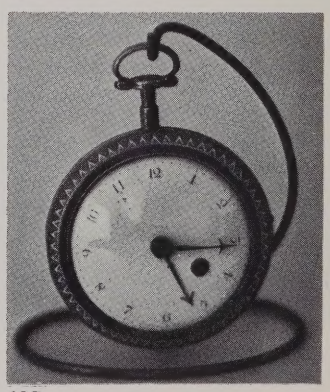

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607 POTTER, Harry Sr. English, 18th century. Verge watch. Gold, enamel, steel, gilt metal and shagreen. Diam. 7.2 cm. Inscribed: Potter, London, no. 151. Pierced cock, square baluster pillars, white enamel dial with Dutch minute circle and steel beetle hands, plain gold inner marked: HM London 1792, gold repoussé outer, additional gilt metal and shagreen rim case glazed at rear. *90.308.12. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

608 POY, Godfrie. English, 18th century. Pair-case verge repeater watch, 1725-50. Gold. Diam. 4.8 cm. London, no. 337. Jewelled cock, solid foot, dust cap, gold dial, engraved gold pierced inner, repoussé gold pierced outer. *90.308.11. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

609 ROGEUX, Alexandre. French, 19th century. Verge repeater watch, ca. 1780. Gold with enamel. Diam. 4.6 cm. Paris. Pierced bridge cock, wind through dial, decorated enamel gold mounted single case, bezel with continuous landscape back with a classical scene, "Cupid Captured," dial en suite, "Cupid at Large." *90.308.23. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

610 HARRISON, Edward. English, 18th century. Pair-case verge watch. Gold, enamel and gilt metal. Diam. 5.1 cm. White enamel dial with gold beetle hands, gilt metal inner and decorated outer with sportsman and hound under horn. *90.308.37. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

611 TREFLER, Caspar. German, 18th century. Verge watch. Silver and silver gilt. 6.2 x 8.2 cm. Probably Augsburg. With pierced cock foot, square baluster pillars and silver dial with Dutch minute circle in silver gilt, in a shaped snuff box the hinged cover with repoussé reserve of a hunter with a dog. *90.308.22. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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612 VAUCHER, Fleruler. French, 19th century. Chinese duplex watch. Gold and enamel. Diam. 52. cm. No. 1285. Gold and enamel case with reserve of finely colored flowers. *90.308.25. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

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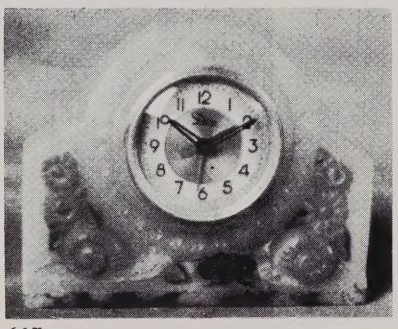

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613 VULLIAMY, Justin. English, 18th century. Pair-case cylinder repeater watch, ca. 1775. Gold, enamel and brilliants. Diam. 4.7 cm. London, no. XCC. Pierced cock foot, dust cap, white enamel dial with pierced hands mounted with brilliants, pierced and engraved gold inner, gold outer with pierced and engraved rims and shaped reserve to back enamelled with classical reserves. Vulliamy watch paper in outer case. *90.308.38. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

614 WALL, William. English, 19th century. Bracket clock. Mahogany. Inscribed "William Wall of Richmond" on the dial. Eight hour day strike movement to the silvered dial, with gilt spandrels. *90.272. Folkestone, England. Mar. 19 '90.

615 WALTER, A. French, 19th century. Miniature clock. Pâte de verre. 11.0 x 11.0 cm. Sky blue with yellow flowers and snails and a brown maybug. Signed: Walter. *90.297.3. Nancy, France. Feb. 2 '90.

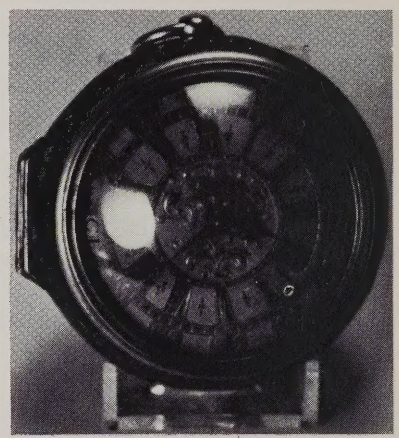
616 WILMSHURST, Stephen. English, 19th century. Long case clock. Diam. of brass dial 30.0 cm. Signed on chapter ring: Stephen Wilmshurst, Odiham. Eight day movement, five ringed pillars. *90.273. Tunbridge Wells, England. Feb. 2 '90.

617 WINDMILLS, Joseph. English, 18th century. Verge clock watch in a pair case, ca. 1710. Gold, gilt, steel and black fish skin. Diam. 6.0 cm. Inscribed: Windmills, London, no. 5685. Pierced cock foot, baluster pillars, strike/silent lever at bezel edge, gold dial with blued steel hands, finely pierced and engraved gold inner, ring pendant, gilt metal outer covered with black fish skin. *90.308.8. Bury St. Edmunds, England. Mar. 23 '90. *Reward.*

Furniture, Accessories

618 English, 17th century. Bible box or prayer desk. Oak. *90.267. Salhouse, England. Feb. 10 '90.

619 English, 19th century. Victorian side table. Rosewood and walnut with marquetry inlaid top. 137.2 x 76.2 cm. Top inlaid with mother-of-pearl, on bulbous end standards with scrolling splayed legs. *90.248. London, England. Mar. 11 '89. *Reward.*



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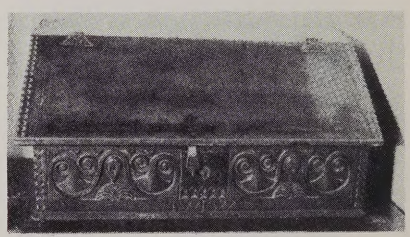

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Glass

620 DAUM, August (1853-1909). French, 19th century. A pair of vases. Cameo glass "blow out." Ht. 29.0 cm. One with dark trees and a landscape with a church engraved between the tree-trunks on an orange ground, the other with weeping willows on an orange ground. Signed: Daum. *90.297.4. Nancy, France. Feb. 2 '90.

621 GALLÉ, Emile (1846-1904). French, 19th century. A pair of vases. Cameo glass. Ht. 24.0 cm. Almost transparent, one with blue-violet clematis, the other red clematis, on a pale yellow ground. Signed: Gallé. *90.297.5. Nancy, France. Feb. 2 '90.

622 GALLÉ, Emile (1846-1904). French, 19th century. Vase. Cameo glass. Ht. 46.0 cm. Red magnolias on a yellow ground. Signed: Gallé. *90.297.1. Nancy, France. Feb. 2 '90.

623 MULLER FRERES. French, 19th century. Pitcher. Multilayered glass. Ht. 26.5 cm. Foliage design in tones of blue, yellow and red. Signed: Muller Croismare. *90.297.2. Nancy, France. Feb. 2 '90.

Liturgical Objects

624 Austrian, 19th century. Ciborium. Gilded metal. Approx. ht. 50.0 cm. Illegible inscription around cup's outer surface. *90.285.2. Villach, Austria. Feb. 2 '90.

625 Austrian, 19th century. Monstrance, ca. 1890. Gilded metal. Approx. ht. 50.0 cm. Four portraits of saints in glory radiating from the monstrance. *90.285.1. Villach, Austria. Feb. 2 '90.

626 FAVIER. French, 19th century. Chalice. Gilded silver. Ht. 32.0 cm. Ht. of cup 10 cm., diam. of foot 16.7 cm. Foot inlaid with the heads of angelots and engraved with two medallion reliefs illustrating scenes from the life of Christ. Three engraved medallion reliefs on the surface of the cup of Saint John the Baptist, the Virgin, and Saint Joseph. *90.321.5. Montpellier, France. Feb. 12 '90.

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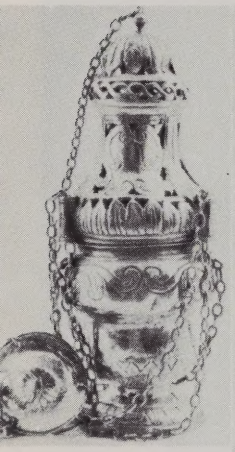

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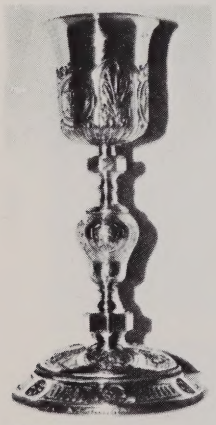

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627 French, 17th century. Situla. Repoussé silver. Ht. 14.0 cm. Handle 9 x 17 cm., diam. of foot 12 cm. Inlaid with angelots, with an engraved oval medallion with inscription: "MONAST. DE. ST URSULE. DE. MONTPELLIER" surrounding an engraved figure of St. Ursula. *90.321.1. Montpellier, France. Feb. 12 '90.

628 French, 18th-19th centuries. Censer, 1798-1809. Repoussé silver. Ht. 29.0 x diam. 9.5 cm. Maker's mark: J.V. *90.321.8. Montpellier, France. Feb. 12 '90.

629 French, 18th century. Monstrance. Vermeil. Diameter at base 19 cm. With five angels' heads surrounding the host, the stem with two angels' heads and five wheat sheaves, a lamb on the base. *90.312.1. Pamiers, France. Jan. 22 '90.

630 French, 19th century. Chalice. Vermeil. Ht. 25.0 cm. The cup with alternating reliefs of grapes and wheat. *90.312.4. Pamiers, France. Jan. 22 '90.

631 French, 19th century. Chalice. Silver. Ht. 30.0 cm. The cup with medallions of religious scenes, the stem in the form of an inverted pear. *90.312.6. Pamiers, France. Jan. 22 '90.

632 French, 19th century. Chalice. Silver and vermeil. Ht. 25.0 cm. *90.312.7. Pamiers, France. Jan. 22 '90.

633 French, 19th century. Chalice, after 1838. Silver. Ht. 30.0 cm. Cup ht. 6.0 cm. x diam. 10.9, diam. of foot 14.5 cm. Silver mark, Lyons after 1838. *90.321.7. Montpellier, France. Feb. 12 '90.

634 French, 19th century. Ciborium. Vermeil. Ht. 33.0 x diam. 15.0 cm. With base with portraits of the evangelists, the bowl with grapevines and heads of angels and the cover with fruits. *90.312.3. Pamiers, France. Jan. 22 '90.

635 French, 19th century. Monstrance. Vermeil. Diam. at base 24 cm. Angels' heads surround the host, the stem in the form of an urn with garlands and sheaves of wheat. *90.312.2. Pamiers, France. Jan. 22 '90.

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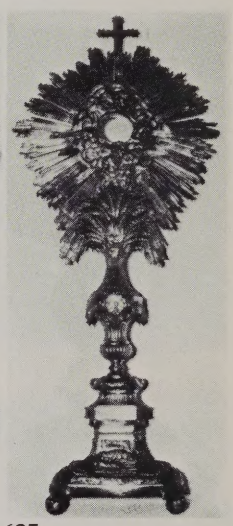

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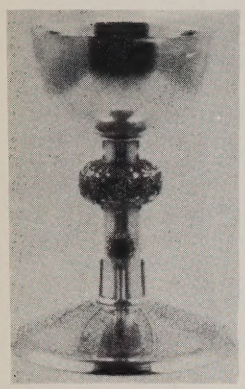

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636 French, 19th century. Situla. Repoussé silver plate. Ht. 20.0 cm. Ht. of handle 10 cm., diam. of foot 9 cm. *90.321.2. Montpellier, France. Feb. 12 '90.

637 French, 20th century. Chalice. Silver. Engraved under the base "DON FAIT A NOTRE DAME DU CAMP A PAMIERS." *90.312.5. Pamiers, France. Jan. 22 '90.

638 French, 20th century. Chalice. Gilded silver. Ht. 17.5 cm. Ht. of cup 6.0 cm. x diam. 10.0 cm., diam. of foot 13.0 cm. Silver mark, Paris. Knop on stem engraved with bunches of grapes, a sapphire surrounded with 12 brilliants beneath, engraved medallion reliefs on foot illustrating scenes from the life of Christ. *90.321.6. Montpellier, France. Feb. 12 '90.

639 Italian, 16th century. Baptismal font, 1574. Marble. *90.263. Palermo, Italy. Jun. 4 '89.

640 PIK, Jean Georges. French, 18th century. Chalice and paten, 1765. Gilded silver. Ht. 28.0 cm. Diam. of cup 9.8 cm., diam. of foot 16.6 cm. Weight 850 grams. Made in Strasbourg. Decorated with rinceaux, ribbons and garlands, with a cross in relief on the foot. *90.321.3. Montpellier, France. Feb. 12 '90.

Metalwork

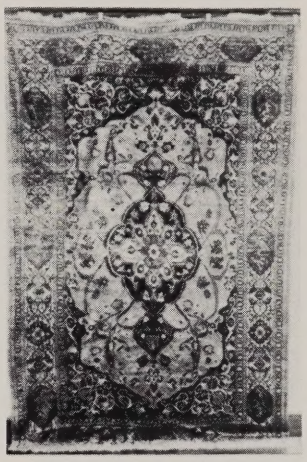
641 French, 16th century. Limoges plaque. *The Nativity.* Enamelled metal with gilt wood frame. 17.5 x 13.0 cm. *90.282. Paris, France. Jan. 30 '90.

Rugs, Carpets

642 Heriz. Persian, 19th century. Carpet, ca. 1840. Silk. 337.8 x 221.0 cm. Persian poetry written within the border. *90.291. New York, NY. Feb. 27 '90.

643 Isfahan. Iranian. Prayer rug. 180.0 x 110.0 cm. Decorated with prayer arch surrounded by cranes, tree of life on a dark blue ground, light blue main border with animals, with subordinate floral borders. *90.289.1. Wolfsberg, Austria. Aug. 5 '89.

644 Kort-Keschan. Iranian, 20th century. Rug, ca. 1890. Approx. 200.0 x 250.0 cm. Pink ground with floral motifs and two trees of life, main border with foliate patterns and broken swirling tendrils on a dark blue ground. *90.289.2. Wolfsberg, Austria. Aug. 5 '89.



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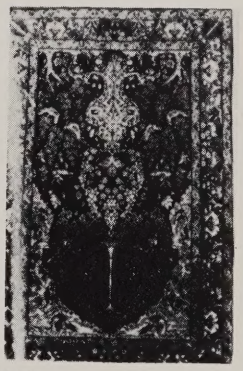

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644 *Detail*

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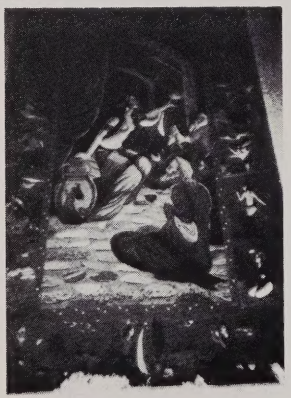

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645 Kum Kapi. Turkish, 19th century. Rug. Silk with metallic thread. 184.0 x 127.0 cm. Red field with palmettes, cloudbands, floral vines and birds overall. *90.313.1. Paris, France. Dec. 1 '88.

646 Panderma. Turkish, 20th century. Prayer rug, ca. 1900-50. Silk. 156.0 x 113.0 cm. With a Mughul design of a putty gray Mihrab with a central flowering vase beneath an arabesque scroll prayer-arch, all within an ivory flowerhead and arabesque vine border. *90.313.3. Paris, France. Dec. 1 '88.

647 Tabriz. Iranian, 20th century. Rug. With a scene of a seated woman holding a book and vase and old men seated before her, with individual scenes around the border. Approx. 270.0 x 173.0 cm. *90.288. Vienna, Austria. Apr. 22 '89.

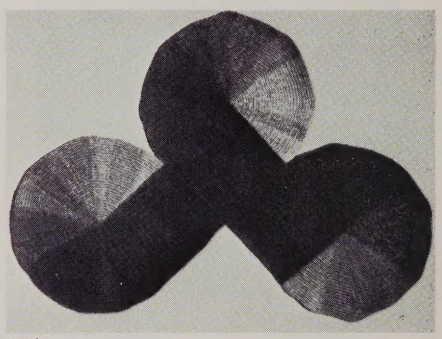
648 Tabriz. Persian, 20th century. Prayer rug, ca. 1900. Silk. 182.0 x 132.0 cm. Depicting the Madonna and Child enthroned beneath a mosque and flanked by saints, indigo flowerhead and bird border. *90.313.2. Paris, France. Dec. 1 '88.

Tapestries, Textiles

649 AUBUSSON. French, 18th century. Tapestry depicting *The Martyrdom of St. Gaudens.* After Rubens. 300.0 x 730.0 cm. *90.259.2. Saint Gaudens, France. Dec. 19 '89.

650 AUBUSSON. French, 18th century. Tapestry depicting *The Triumph of the Church.* After Rubens. 380.0 x 770.0 cm. *90.259.1. Saint Gaudens, France. Dec. 19 '89.

651 SCHULMAN, Barbara. American, 20th century. *Twist of Gait,* 1989. Woven cotton and viscose. 72.4 x 82.6 cm. Velcro attached to verso. *90.270. Raleigh, NC. Feb. 15 '90.



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Books, Documents, Manuscripts, Maps

652 French, 15th century. Psalter, book of hours: *Coronation of the Virgin.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.13. Saint Dié, France. Jan. 1 '87.

653 French, 15th century. Psalter, book of hours: *Death of the Virgin.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.17. Saint Dié, France. Jan. 1 '87.

654 French, 15th century. Psalter, book of hours: *Flight into Egypt.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.12. Saint Dié, France. Jan. 1 '87.

655 French, 15th century. Psalter, book of hours : *King David at Prayer.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.15. Saint Dié, France. Jan. 1 '87.

656 French, 15th century. Psalter, book of hours: *Pentecost.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.14. Saint Dié, France. Jan. 1 '87.

657 French, 15th century. Psalter, book of hours: *Presentation in the Temple.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.11. Saint Dié, France. Jan. 1 '87.

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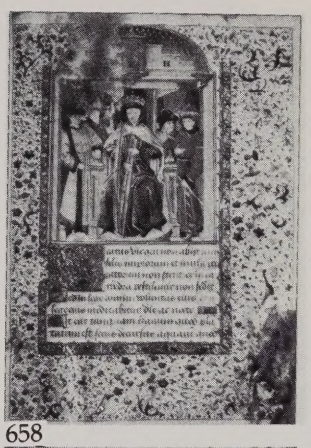

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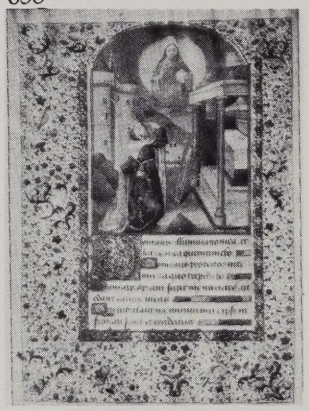

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658 French, 15th century. Psalter, book of hours: *Psalm 1,* ca. 1480. Illuminated manuscript on parchment. 24.0 x 18.5 cm. Psalter contains 150 psalms in numerical order and a few antiphons and canticles, with four remaining illuminations: *Psalms 1, 26, 52, and 68.* Five illuminations are missing, with traces where pages have been cut. Book plate with coat of arms on verso of cover inscribed: "Ex Libris M. Fr. Pre du Pont-de-Romemont." Colophon at end. *90.255.2. Saint Dié, France. Jan. 1 '87.

659 French, 15th century. Psalter, book of hours: *Psalm 26,* ca. 1480. Illuminated manuscript on parchment. 24.0 x 18.5 cm. Psalter contains 150 psalms in numerical order and a few antiphons and canticles, with four remaining illuminations: Psams 1, 26, 52, and 68. Five illuminations are missing, with traces where pages have been cut. Book plate with coat of arms on verso of cover inscribed: "Ex Libris M. Fr. Pre du Pont-de-Romemont." Colophon at end. *90.255.3. Saint Dié, France. Jan. 1 '87.

660 French, 15th century. Psalter, book of hours : *Psalm 52,* ca. 1480. Illuminated manuscript on parchment. 24.0 x 18.5 cm. Psalter contains 150 psalms in numerical order and a few antiphons and canticles, with four remaining illuminations: Psalms 1, 26, 52, and 68. Five illuminations are missing, with traces where pages have been cut. Book plate with coat of arms on verso of cover inscribed: "Ex Libris M. Fr. Pre du Pont-de-Romemont." Colophon at end. *90.255.4. Saint Dié, France. Jan. 1 '87.

661 French, 15th century. Psalter, book of hours: *Psalm 68,* ca. 1480. Illuminated manuscript on parchment. 24.0 x 18.5 cm. Psalter contains 150 psalms in numerical order and a few antiphons and canticles, with four remaining illuminations: Psalms 1, 26, 52, and 68. Five illuminations are missing, with traces where pages have been cut. Book plate with coat of arms on verso of cover inscribed: "Ex Libris M. Fr. Pre du Pont-de-Romemont." Colophon at end. *90.255.5. Saint Dié, France. Jan. 1 '87.

662 French, 15th century. Psalter, book of hours: *Adoration of the Magi.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.10. Saint Dié, France. Jan. 1 '87.

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663 French, 15th century. Psalter, book of hours: *Annunciation.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.6. Saint Dié, France. Jan. 1 '87.

664 French, 15th century. Psalter, book of hours: *Annunciation to the Shepherds.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.9. Saint Dié, France. Jan. 1 '87.

665 French, 15th century. Psalter, book of hours: *Crucifixion.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.16. Saint Dié, France. Jan. 1 '87.

666 French, 15th century. Psalter, book of hours: *Nativity.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.8. Saint Dié, France. Jan. 1 '87.

667 French, 15th century. Psalter, book of hours: *Visitation.* Illuminated manuscript on parchment. 18.0 x 13.0 cm. Psalter bound in black, contains a calendar, the office of the Virgin, the penitential psalms, the office for the dead, and other litanies and prayers, with 12 illuminations. *90.255.7. Saint Dié, France. Jan. 1 '87.

668 MESSINA SCHOOL, Attr. to. Italian, 14th-15th centuries. Psalter, book of hours: Illuminated manuscript on parchment. 21.0 x 15.0 cm. Psalter bound in beige leather, containing a calendar in French, psalms, canticles, litanies, and services for the dead, with eight illuminations. The beginning of every other versicle is in gold letters. Two handwritten inscriptions added at bottom of first page: "Ex Libris P. Claudel rectoris ecclesiae de Moyeuvre 1733" and "Hyacinthe Pillerel abbatis santi petri mentis 1738." *90.255.1. Saint Dié, France. Jan. 1 '87.

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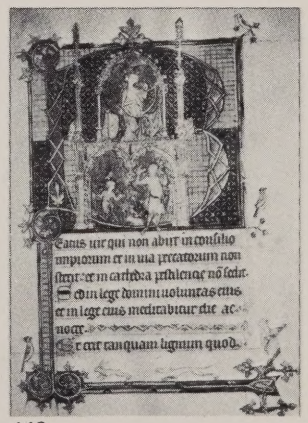

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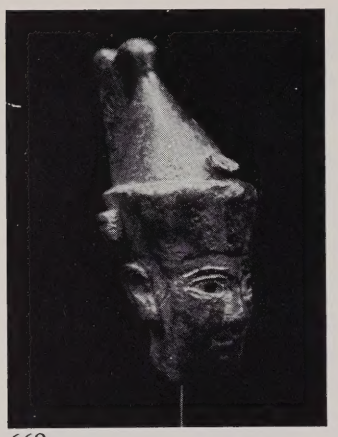
Antiquities



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Egyptian

669 26th Dynasty. Head of Osiris, ca. 600 B.C. Bronze with inlaid eyes. Ht. 10.2 cm. *90.305.2. New York, NY. Feb. 15 '90.

Iranian

670 Piravand, Caspian Sea. Figurine. Silver. Ht. 3.8 cm. *90.305.1. New York, NY. Feb. 15 '90.

Pre-Columbian

671 Vereda Cascajal. Statuette. 76.0 x 48.0 x 26.0 cm. *90.271.3. San Augustin, Colombia. Feb. 1 '89.

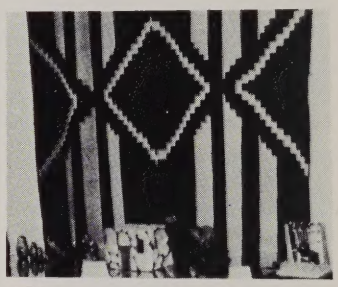
672 Vereda Sevilla. Statuette. 74.0 x 59.0 x 38.0 cm. *90.271.1. San Augustin, Colombia. Dec. 31 '88.

673 Vereda Tapias. Statuette. 70.0 x 46.0 x 29.0 cm. *90.271.2. San Augustin, Colombia. Feb. 1 '89.

Ethnographic Objects

Navajo Indian, 20th century

674 Blanket, ca. 1910. Wool. 203.2. x 157.5 cm. Made with native vegetable dyes in northern Arizona. Large stripes are black, navy and white. Diamond shapes are red, black, and white with zigzag borders and a black cross in the central diamond. *90.276. Malden, MO. Mar. 17 '90.



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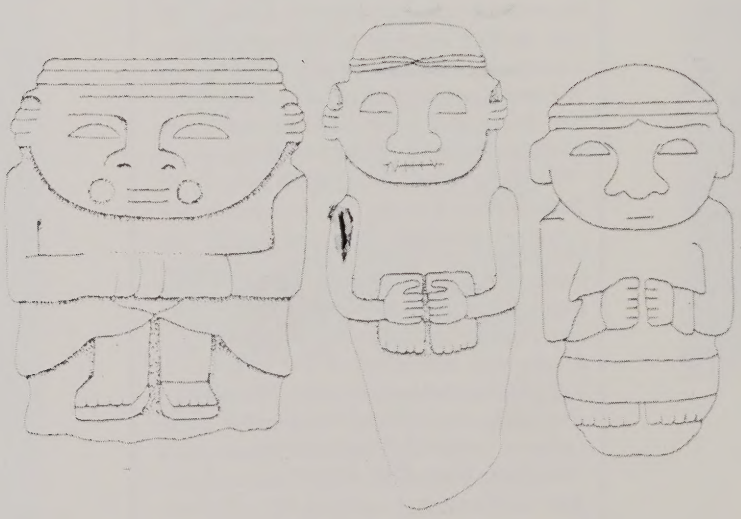

671 672 673

Oriental Art

Chinese

675 Flute players. Spanish jade. 19.1 x 14.0 cm. A pair stolen. *90.269.2. Nissequogue, NY. Jan. 25 '90. *Reward.*

676 Statuette. Celadon jade. Ht. 25.4 cm. *90.269.1. Nissequogue, NY. Jan. 25 '90. *Reward.*

677 Unknown. Tobacco Flask. Glass in five layers. Approx. ht. 7.0 cm. White, red, yellow and blue representing a dragon with five talons, the stopper restored. *90.297.6. Nancy, France. Feb. 2 '90.

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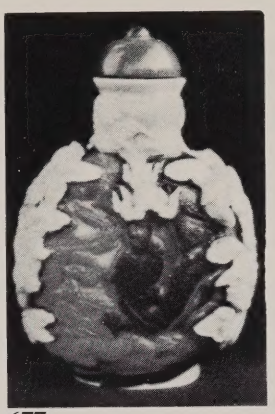

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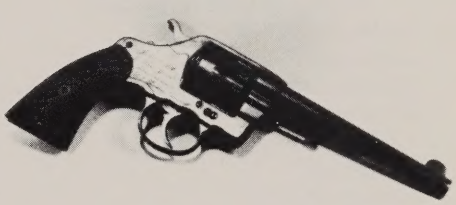
Miscellaneous Objects

Gold

678 RICH, John. English?, 18th century. Music box. Gold. On top cover a raised and tooled scene of an 18th-century goldsmith's shop; inside is a scene of a music lesson with automated gold figures and an enamelled background; musical action is double carillon. *90.240. Washington, DC. Aug. 1 '89.

Arms, Armor

679 American, 19th century. Colt .38 caliber, double action revolver. Blue configuration metal with a checkered hard-rubber grip marked "Colt." Engraved with the inscription "From the sunken Battleship Maine" on the left side and on the right, in four lines, "July 1, 1899/ San Juan/ Carried and issued by/ Col. Theodore Roosevelt." *90.292. Oyster Bay, NY. Apr. 7 '90. *Reward.*



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Edgar Degas made this sketch of Mlle. Dubourg *and later painted the sitter's portrait. Stolen.*